



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

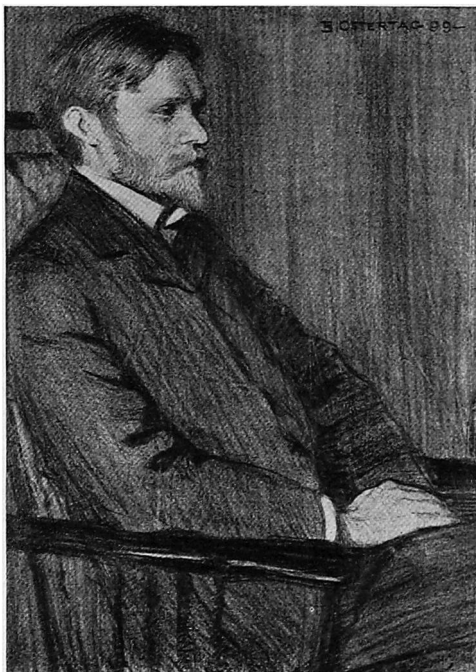
SOME RECENT LANDSCAPES BY WILLIAM WENDT

To a large degree the art of William Wendt is the result of a Western environment, for it was only in 1898 and 1899 that he saw Europe with the eyes of a student. He was born in a village in Germany, and came to America when very young. Without any art training, he worked in a picture factory, and while the output may be mentioned with a certain generosity, the facility he acquired while making his daily record of a score or more "finished pictures suitable for framing" has been of great value to him, and his work of to-day has great certainty of touch, and breadth as well as strength.

Mr. Wendt after a while gave up the production of pictures by the yard, and opened a private studio, where he experienced the severities of a life without regular income to meet the fixed charges of food and raiment. There was a steady upward gain, nevertheless, and his landscapes

were soon noticed in the exhibitions. His first conspicuous successes were made as a result of a long sojourn in California, where the brilliancy of light and strength of color fascinated him, and gave him an opportunity for a healthy bravura of painting that surprised even his friends.

At the last annual exhibition of American painters at Chicago a room was set apart for the pictures Mr. Wendt had done during the last two or three years. In his catalogue of some fifty works a considerable number were done in California, and showed at his best his love for strong color, fearlessly put on.



WILLIAM WENDT, FROM A PENCIL DRAWING
BY BLANCHE OSTERTAG

In the year or more spent abroad his pictures show a decided change in color. The gray days and somber seas of Cornwall make a distinct contrast to the poppy-dashed fields and red earth of California. It was a useful experience, for the trip to England had the effect of curbing his enthusiastic fancy, and refined and chastened his aboriginal love for pure color. A short visit to France allowed him to exhibit in the Salon, while a little earlier he enjoyed the hospitality of the very conservative Royal Academy.

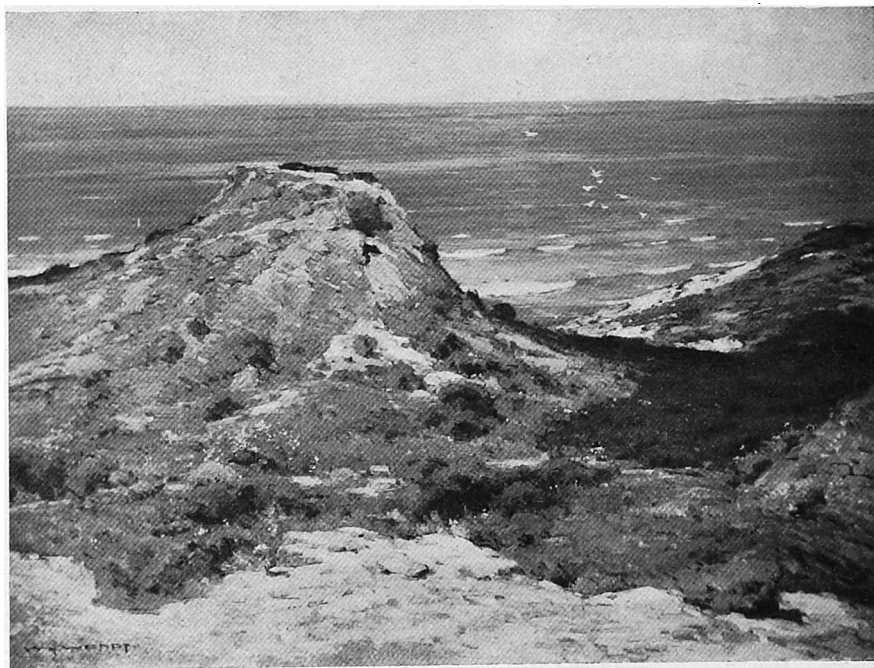


CORNWALL COAST, BY WILLIAM WENDT

This roomful of pictures by Mr. Wendt was the chief feature of the fall exhibition, although the other galleries held many representative canvases by good artists. There is something about a one-man show that is vitally interesting. He is not bothered by the competition of his fellows; he is only rivaling himself. There are many good pictures which are ruined by juxtaposition with others out of harmony with them. There is something that binds together the pictures by one artist, while there may be great variety in subject and color. There is also the danger in the one-man exhibition of monotony of tone and lack of sustained interest. In the Wendt room at the Art



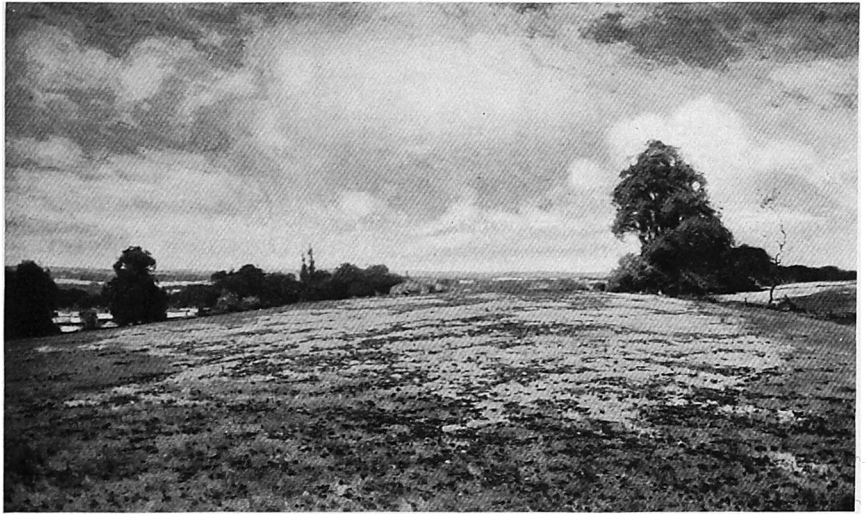
CAÑON DIABLO, CALIFORNIA, BY WILLIAM WENDT



THE WILDERNESS, CALIFORNIA COAST, BY WILLIAM WENDT

Institute one was immediately impressed by a certain harmony, and afterward by the relative merits of individual pictures.

It was a strong showing. There was variety and interesting subject, splendid color and firm brush work, good composition and drawing. Perhaps the color would be singled out as showing the most individuality, for strong, manly, direct, and honest color it was. The gamut was a long one, and richest reds, blues, and yellows were in successful combat. The illustrations, although in black and white, suggest the fullness of color and breadth of effect of the paintings.



THE SCARLET ROBE, BY WILLIAM WENDT

In the "Scarlet Robe" we have a rounded field in the foreground, carpeted with great masses of scarlet poppies. A rich, fertile country stretches back to the horizon, and over all is a summer sky, with fleecy bunches of clouds in a sea of blue. Groups of trees come out strong and massive, and furnish the dark notes. The picture is full of air, space, and movement, and is professionally painted.

In direct contrast to this canvas of red, blue, and white is "Old Age," showing a village street, empty of team and person. Its color scheme suggests the gray harmony of Cazin. The shadows are long; it is late in the day, and a spirit of rest and quiet is everywhere. The shadows are beautifully transparent, and there is color enough, although the scheme is more refined than in the "Scarlet Robe" and many of the California scenes, notably the "Wilderness" and "Cañon Diablo," where the earth is very red and the foliage is a strong, dense green. The sky is the bluest of cobalt, and with broad handling and this

scheme of color the result is startlingly brilliant. It looks forced until we understand it is California, where everything is as remarkable as its climate.

The beach, the sea, and somber-colored rocks of Cornwall introduced new motives, and renewed our interest. Some of the sand dunes, with the surf breaking in on a clean gray beach,

were among his best things. In "Chaos" we have a rugged shore, slashed by a chasm whose depth is suggested by a mysterious shadow.

A picture of the "Cornwall Coast" was as original in design as it was dramatic in treatment. We look down over a boulder-strewn slope to the sea, which lashes itself into foam upon an angry shore of jagged rocks. The horizon is wholly out of the picture, so no sky is visible. There is simply sea and rock, and the war of the elements is the drama of the Cornwall coast. It is strongly done, and makes

an impressive and pleasing canvas.

An "Autumn Melody" was Wendt's contribution to the New Salon of 1899. It is in low tones of greens and drabs, but is far less characteristic of the artist's style, and to the writer less interesting and spontaneous. Another picture, called "Green Fields," was in the same vein, and ad-



OLD AGE, BY WILLIAM WENDT



CHAOS, BY WILLIAM WENDT

mits of similar remarks. There are in these last two pictures differences of handling and a new composition which suggest strong impressions from foreign sources. Wendt is best when he is frankly himself—as is any one, in fact—and these cold, hard, green landscapes were inferior to his buoyant fields and seas which the sun enriches with light and color.

Wendt is a colorist, and he is a success whenever he is reveling with warm tones and brilliant effects. He is original, and his paintings have a distinct personal character and value. It is remarkable nowadays to find an artist who has arrived at even a moderate success



GREEN FIELDS, CORNWALL, BY WILLIAM WENDT

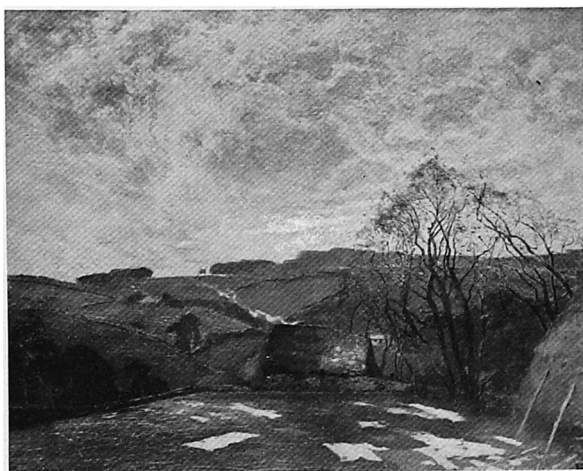
whose work bears the earmarks of no school or master. His exhibition was interesting in just this particular. It was new, it was fresh, it was good and individual. Chicago arose to a remarkable sense of the fitness of things, and purchased nearly half of the pictures, many of them going into the best private galleries.

Mr. Wendt is a worker; he paints, and does nothing else whatever. He is a producer, and each year has shown a marked improvement over preceding ones. The exhibition of these pictures in the city of his adoption demonstrated that a prophet is received with honor in his own country; that a man who paints does better than one who pretends to paint and doesn't; that our own country furnishes wonderful subjects for the artist who uses color as his most powerful

means of expression; and that originality and honesty count in art, and are applauded by the waiting throng.

Mr. Wendt is now in California, and is adding new pictures to his collection. He expects to return East in the autumn, and will spend much of his early future in the region of Plymouth, Massachusetts, made artistically famous by Birge Harrison.

CHARLES FRANCIS BROWNE.



AN AUTUMN MELODY, BY WILLIAM WENDT
New Salon of 1890.



EVA L. WATSON, ARTISTIC PHOTOGRAPHER

During the past few years very earnest efforts have been made by serious and enthusiastic photographers to secure recognition for the photographic picture as a work of art. Aside from its adaptability for the reproduction of views and objects as a matter of record, the camera has come to be regarded by many of its devotees as an instrument by means of which pictures, in the truest sense of the word, can be produced—pictures partaking of the handicraft and feeling of the maker more than of the mechanical excellence of the machine.

A good beginning has been made by men and women who have tried to put brains and skill into both the negative of glass and the finished print. Mechanical rules are eschewed, and chemical formulæ are varied and handled to suit the individual taste of the photographer ambitious for artistic results. Several noteworthy salons have been held, where the accomplished critic has measured the camera-picture. When at such exhibitions those most closely in touch with things